DOCUMENT RESUME

ED 263 576 CS 209 382

TITLE	Grade 12 Diploma Examination, English 33. Part A: Written Response.
INSTITUTION	Alberta Dept. of Education, Edmonton.
PUB DATE	Jan 85
NOTE	23p.; For related documents, see CS 209 375-387.
PUB TYPE	Tests/Evaluation Instruments (160)
EDRS PRICE	MF01/PC01 Plus Postage.
DESCRIPTORS	Achievement Tests; Educational Assessment; English Instruction; Foreign Countries; Grade 12; High Schools; *Literature Appreciation; Reader Response; Reading Comprehension; Reading Skills; Reading Tests; Student Evaluation; Test Items; *Writing (Composition); Writing Evaluation; *Writing Skills
IDENTIFIERS	Alberta

ABSTRACT

Intended for students taking the Grade 12 Diploma Examination in English 33 in Alberta, Canada, this test on writing contains general instructions and three sections: (1) personal response to literature, which requires a response about an aspect of literature; (2) functional writing, which requires a written response within a given situation or context; and (3) response to visual communication, which requires a student to respond to cartoons by writing about the main ideas and personal reactions. The booklet contains space for planning and drafting the compositions, as well as for writing the revised work. (EL)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED263576

CS209382

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

[ ] Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

GRADE 12 DIPLOMA EXAMINATION

English 33

Part A: Written Response

January 1985

Alberta Education

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

H. I. Hastings

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

DUPLICATION OF THIS PAPER IN ANY MANNER OR ITS USE FOR PURPOSES OTHER THAN THOSE AUTHORIZED AND SCHEDULED BY ALBERTA EDUCATION IS STRICTLY PROHIBITED.

GRADE 12 DIPLOMA EXAMINATION
ENGLISH 33

PART A: Written Response

GENERAL INSTRUCTIONS

This examination consists of THREE sections. Read the **WHOLE** examination before you begin to write. Complete **ALL** sections.

Total time: 2½ hours

Budget your time carefully.

The three sections of the test are as follows:

		Page Number
Section I:	Personal Response to Literature Suggested time: 75 minutes (1¼ hours) Value: 50% of this examination	2
Section II:	Functional Writing Suggested time: 45 minutes (¾ hour) Value: 30% of this examination	11
Section III:	Response to Visual Communication Suggested time: 30 minutes (½ hour) Value: 20% of this examination	19

You may use a **DICTIONARY** and a **THESAURUS**.

Space is provided for PLANNING AND DRAFTING and for REVISED WORK.

Please write your revised work in blue or black ink.

DO NOT WRITE YOUR NAME ANYWHERE
IN THE TEST BOOKLET

JANUARY 1985

SECTION I: PERSONAL RESPONSE TO LITERATURE

Read the excerpt below and complete the assignment that follows.

from YOU NEED TO GO UPSTAIRS

And just when everything is comfortably settled you need to go upstairs. . . .

"Mother, I need to go upstairs," and you hurry to say, "I can go by myself, Mother."

Mother is looking at your face — you cannot look yourself, yet you can always feel Mother's look; now she is doubtful, but she is proud, and after a moment she says, "Very well, dear." You understand what she does not say, "*Be careful! Be careful!*"

"Alone?" breathes the visitor, and prickles seem to rise up all over you. You have said you will do it alone, and you will. You turn your back on the visitor.

From the chairs to the poplars is easy; you can hear them straining and moving their branches just enough to tell you where they are. There are two, and when you are up to them, you separate your hands the distance apart you think they will be and you do not hit them, you find them; their trunks are under your hands and you stay to feel those trunks; they are rough and smooth together; they are like people, they are alive.

On the other side of the trees is a smell of cinders where, last winter, ashes were thrown down on the snow. The smell warns you. Move your feet along the grass, don't lift them, because the path is there and it has a little brick-edge hidden in the grass. You fell over it last summer; suddenly you were down on the grass and you have a fright about falling. You won't fall, the cinder smell has warned you. You find the path. Lift your feet — one — two. The cinders are crunching, now you can go along the path to where the flowers are. . . .

Now you are in the house. . . . Now you let go of the door — like this — and you go across the hall. Of course you could have gone round by the wall to the stairs, feeling around the hat rack and chest, but you would not do that any more than you would go up the stairs on your hands and knees. No, you go across — like this — like this — and the big round knob at the bottom of the stair is in your hands. Dear knob. You put your cheek against the wood; it is smooth and firm. Now you can go upstairs.

You are not at all afraid of the stairs, Why? Because Mother has put signals there for you, under the rail where no one can find them, and they guide you all the way up; now your legs go up the stairs as quickly as notes up a piano — almost. At the top is a small wooden heart for you to feel with your fingers; when you reach it, it is like a message and your own heart gets steady. It was not quite steady up the stairs.

"Ally, always, always be careful of the landing." Mother has said that so many times. The landing feels the same to you as the hall but it isn't. Once you dropped a ball over, and the sound came from far away down; if you tripped on the landing you might drop like the ball.

Now? Or not now? Are you facing the right way? That is an old fright. Did you turn round without noticing? You feel the stairs behind you with your foot and they are still there but now you are afraid to let go in case you can't step away. It is steep — steep behind you. Suppose you don't move away? Suppose you hit something — like the chair — and pitch down backwards? Little stickers come out along your back and neck; the back of your neck is cold, your fingers are sticky too, holding the heart signal. Suddenly you can't move away from the stairs. Mother. Mother, but you bite your lips. You must not call out.

Through the window you hear voices — voices from the path.

Drops of water burst out on your neck and under your hair, and you leave the rail and step out on to the carpet and walk very boldly towards the verbena[1] and warm towelling and the hot-metal-from-the-bath-taps smell.

"Is she all right? Is she?"

"Ally, are you managing?" calls Mother.

"Perfectly," you answer, and you shut the bathroom door.

Rumer Godden

[1]verbena — lemon scent often used in soaps

Section I: Personal Response to Literature Assignment

Whether it is Ally managing to go upstairs by herself in *You Need to Go Upstairs*, or a teenage mechanic listening to the purr of the motor he or she has just overhauled, or an overweight seventeen-year-old losing ten pounds, each person experiences the pride of accomplishment. He or she has reached a goal.

DESCRIBE AN OCCASION IN YOUR LIFE WHEN YOU (OR SOMEONE YOU KNOW OR HAVE READ ABOUT) EXPERIENCED THE PRIDE OF ACCOMPLISHMENT AFTER REACHING A GOAL.

In your writing, BE SURE to

- **describe the accomplishment**
- **explain why the goal was set**
- **explain how striving to reach the goal affected behavior**
- **explain what you have learned from the experience**

BE SURE to include specific details so that the reader can share these experiences and feelings.

Guidelines for Writing

Make your writing interesting by presenting your ideas in any prose form that is best for you. For example, you might wish to present your ideas in the form of a letter, a journal entry, a conversation, a personal essay, or a story.

To develop your ideas you might want to use description, examples, definitions, or any combination of these and other methods that would make your writing appealing.

Section I: Personal Response to Literature

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on pages 6 and 8.

Section I: Personal Response to Literature

REVISED WORK

There is additional space for Revised Work on pages 7 and 9.

GO ON TO SECTION II

SECTION II: FUNCTIONAL WRITING

ASSIGNMENT

After graduation from high school you plan either to attend a technical college offering a variety of career programs, or to be hired by a company that has an apprenticeship program. For either of these choices, you are required to fill out a detailed application form. One important part of the application form is an explanation of your career choice. The section of the application form in which you are required to explain your career choice has been provided on pages 13, 15, and 17.

IN THE SPACE PROVIDED, WRITE A SUITABLE EXPLANATION OF YOUR CAREER CHOICE THAT

- **describes your knowledge of the career program or trade that you have chosen**
- **describes the methods you have used to gain knowledge about the career or trade (for example, a discussion with employers or workers in the field, a visit to a career counsellor, or a study of information provided by the college or trade union)**
- **shows how your related work experience, volunteer work, and/or hobbies help to make you an acceptable candidate**

Assume that what you write will be reviewed by an admissions or hiring committee. Use an appropriate tone in your writing.

NOTE: The appropriate section of the application form has been provided beginning on page 13.

DO NOT SIGN YOUR NAME.

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on pages 14 and 16.

Section II: Functional Writing

REVISED WORK

Use the following space to explain your career choice. Remember, the information that you give here will be used by a committee to select candidates.

There is additional space for Revised Work on pages 15 and 17.

Section II: Functional Writing

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on page 16.

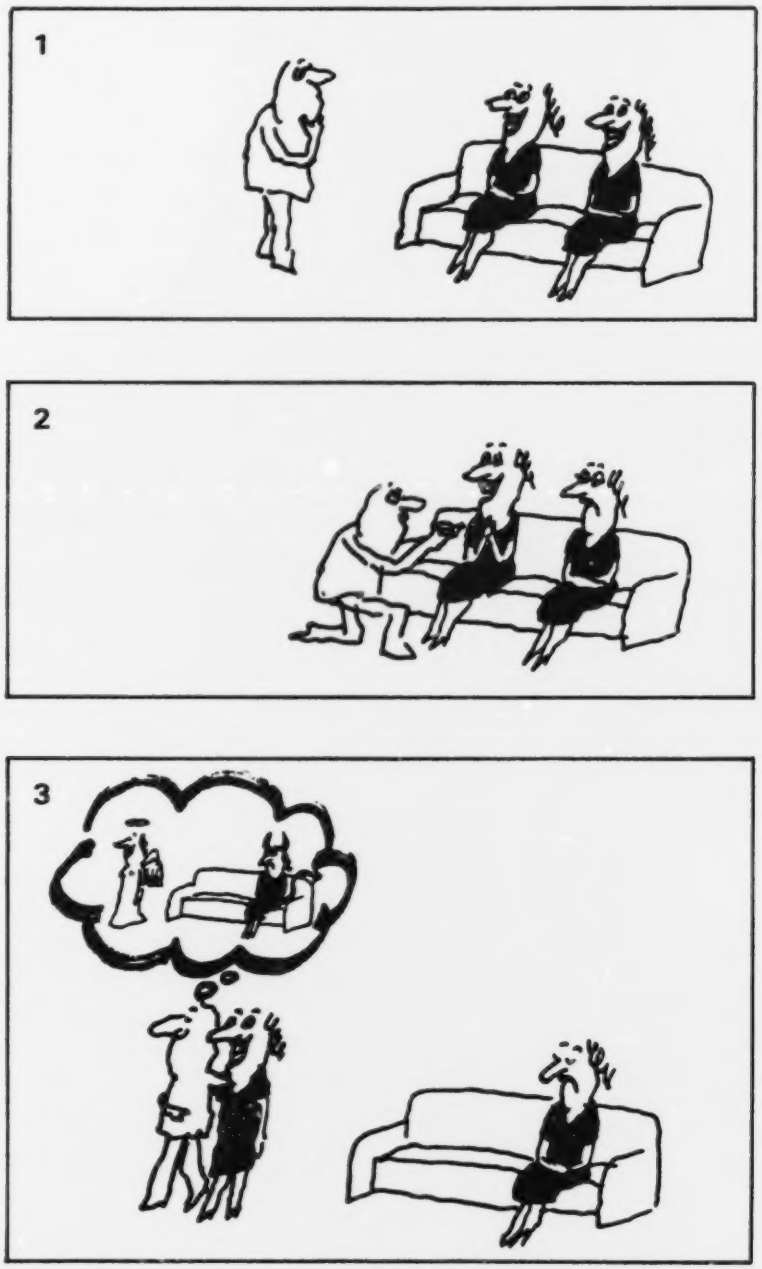
REVISED WORK

There is additional space for Revised Work on page 17.

GO ON TO SECTION III

SECTION III: RESPONSE TO VISUAL COMMUNICATION

Examine the following cartoon from the textbook *Contemporary Psychology*, and answer the TWO questions that follow. Answer each question in paragraph form.



Section III: Response to Visual Communication – Question 1

PLANNING AND DRAFTING

Section III: Response to Visual Communication – Question 1

1. Choose ONE of the three characters shown in the cartoon and describe how you would feel in that character's situation. Give reasons to support your answer. Answer in paragraph form.

REVISED WORK

Section III: Response to Visual Communication – Question 2

PLANNING AND DRAFTING

Section III: Response to Visual Communication – Question 2

2. What is ONE message being communicated by the cartoon? Use details from the cartoon to support your answer. Answer in paragraph form.

REVISED WORK

CREDITS

"You Need To Go Upstairs" from GONE by Rumer Godden. Copyright 1940, 1944, 1947, 1948, 1949, 1953, renewed 1954, © 1959, 1968 by Rumer Godden. Reprinted by permission of Viking Penguin Inc.

Cartoon from *Cognitive Dissonance* by Leon Festinger, October 1962. Copyright © by Scientific American, Inc. All rights reserved. Also published in *Contemporary Psychology*. Reprinted by permission of W. H. Freeman and Company.

FOR DEPARTMENT USE ONLY

M1 M2 M3

FOR DEPARTMENT USE ONLY

ENGLISH 33: PART A

(LAST NAME) (FIRST NAME)

NAME:

Y M D

DATE OF BIRTH: SEX:

SCHOOL CODE: SCHOOL: _____

PERMANENT MAILING ADDRESS: _____

_____

SIGNATURE: _____

FOR DEPARTMENT USE ONLY

ENGLISH 33: PART A

BEST COPY AVAILABLE